

**California State University, San Marcos General Education Program  
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

**• AREA C1: Arts**

*See GE Handbook for information on each section of this form*

**ABSTRACT**

<b>Course Abbreviation and Number:</b> LTWR 225	<b>Course Title:</b> Introduction to Creative Writing	
<b>Number of Units:</b> 3 _____		
<b>College or Program:</b> <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	<b>Desired term of implementation:</b> <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer   Year:2015	<b>Mode of Delivery:</b> <input checked="" type="checkbox"/> face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
<b>Course Proposer (please print):</b> Sandra Doller	<b>Email:</b> sdoller@csusm.edu	<b>Submission Date:</b> 02/23/14

**1. Course Catalog Description:**

Beginner's workshop for students interested in writing fiction, poetry, and drama. Students will engage in both creative and analytical writing.

**2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:**

<input checked="" type="checkbox"/>	Course description, course title and course number
<input checked="" type="checkbox"/>	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
<input checked="" type="checkbox"/>	Topics or subjects covered in the course
<input checked="" type="checkbox"/>	Registration conditions
<input checked="" type="checkbox"/>	Specifics relating to how assignments meet the writing requirement
<input checked="" type="checkbox"/>	Tentative course schedule including readings
<input checked="" type="checkbox"/>	Grading components including relative weight of assignments

**SIGNATURES**

Sandra Doller                      02-24-14                      Salah Moukhlis 2/24/2014  
 Course Proposer                      Date                      Department Chair                      date

*Please note that the department will be required to report assessment data to the GEC annually.* \_\_\_\_\_  
 DC Initial

_____	Support	Do not support*	_____	Support	Do not support*
Library Faculty	<input type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>
Date			Impacted	Date	
			Discipline		
			Chair		

_____	Support	Do not Support*	_____	Approve	Do not Approve
Impacted Discipline	<input type="checkbox"/>	<input type="checkbox"/>	_____	<input type="checkbox"/>	<input type="checkbox"/>
Chair			GEC Chair	Date	
Date					

**\* If the proposal is not supported, a memo describing the nature of the objection must be provided.**

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Course Coordinator:      Phone      Email:

**Part A: C1 Arts General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]**

Arts GELOs this course will address:	Course content that addresses each GELO.	How will these GELOs be assessed?
<p>C1.1 Students will describe the ways in which art informs us of issues of diversity (such as race, class and gender) in a global, national or local context.</p>	<p>Lecture, in-class activities and discussions, assigned readings.</p> <p>Example: Students will create works of verbal art after reading published works from a variety of literary traditions.</p> <p>Read and analyze works of creative writing from diverse writers.</p> <p>Example: The works of Douglas Kearney, Ronaldo Wilson, and CA Conrad take up issues of critical race theory, performativity, and queer identity via creative verbal art work.</p>	<p>Weekly student creative writing assignments in response to assigned readings.</p> <p>Discussion groups and reading quizzes.</p>
<p>C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present.</p>	<p>Students will learn about the history of creative writing as an art form, in conversation with literature from the 20<sup>th</sup> and 21<sup>st</sup> centuries.</p> <p>Read and respond to contemporary literary works.</p> <p>Example: The various translations of Kafka's short fictions allow students insight into the subjective nature of literary translation, as well as the creative aspects of selection and combination, and the social compact inherent in language.</p>	<p>In class discussion sessions as well as written and oral responses to professor's discussion questions.</p> <p>Occasional reading quizzes will also be given.</p>
<p>C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples.</p>	<p>Students will read work in translation and in English, and compose their own homophonic translations.</p> <p>Analyze experimental works of creative writing from a variety of literary art traditions in the</p>	<p>Written assignments in response to a wide variety of readings.</p> <p>For example: Students will compose their own original pieces of creative writing in imitation of</p>

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	<p>20<sup>th</sup>-21<sup>st</sup> centuries.</p> <p>Example: The works of the Language Poets in California from the 1980s-present provide practical entry into theories of postmodernism and deconstruction.</p>	<p>established forms, schools, and styles.</p>
<p>C1.4: Students will use appropriate vocabulary to describe and analyze works of artistic expression within the historical context in which the work was created.</p>	<p>In-class workshops of student writing pieces.</p> <p>Example: By giving and receiving peer feedback on their own works of creative writing, students are able to analyze the ways in which workshop as a traditional model works to privilege product over process, and students are invited to destabilize this practice by considering alternative process-based critique methods.</p>	<p>Students will participate in workshops of their peer’s creative writing works, giving and receiving feedback and analyzing the value of the traditional workshop model, while proposing and attempting new models. Each student will be required to complete weekly written and oral workshop comments on peer writing.</p>
<p>C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities. <b>[Methods courses]</b></p>	N/A	N/A
<p>C1.6: Use relevant research methods to analyze and interpret works in the arts and humanities. <b>[Methods courses]</b></p>	N/A	N/A
<p>C1.7: Students will create works of art that demonstrate facility with the key techniques of the art form in question. These courses will be taught face-to-face, rather than online. <b>[Creative Activity Courses]</b></p>	<p>Students will complete several writing experiments that engage with innovative literary art traditions and techniques, while also reading and imitating literary art works.</p> <p>Example: After reading published examples, students may compose a piece of “Flarf” writing, which is a contemporary literary method based on internet searches.</p>	<p>Students will submit weekly writing experiments as assignments for professor’s feedback.</p> <p>Through imitation writing exercises, students will understand the process of literary art making from within, providing them with the tools to create their own works.</p>

**Part B: General Education Learning Outcomes required of all GE courses related to course content:**

<b>GE Outcomes required of all Courses</b>	<b>Course content that addresses each GE outcome?</b>	<b>How will these GELOs be assessed?</b>
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Students will communicate effectively in writing to various audiences. (writing)	Weekly creative writing experiments will dovetail with study of contemporary literary art works in developing an articulated understanding of the field and its conventions.	Professor's feedback on written assignments as well as written and oral student responses in workshops.
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	Students will attend literary reading events in order to engage with different notions of presentation and audience in literary art work.	Students will complete reading "event responses" which detail their experiences at the literary reading events.
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	Students will engage with contemporary literary venues online and in print, reading contemporary literary art works and analyzing their methods, significance, and techniques.	In-class discussions and student presentations on contemporary literary publishing venues.

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**Part C: GE Programmatic Goals: The GE program aligns with CSUSM specific and LEAP Goals. All C1 courses must meet at least one of the LEAP Goals.**

<b>GE Programmatic Goals</b>	<b>Course addresses this LEAP Goal:</b>
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	x <input type="checkbox"/> No <input type="checkbox"/> Yes
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 4: Integrative Learning	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
<b>CSUSM Specific Programmatic Goals</b>	<b>Course content that addresses the following CSUSM goals. Please explain, if applicable.</b>
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(please describe)</i> : Assigned reading incorporates works by artists from diverse experiences and diverse perspectives.
CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(please describe)</i> : Engagement with the making of literary work in context exposes students to ideas of human connectedness.

**Part D: Course requirements to be met by the instructor.**

<b>Course Requirements:</b>	<b>How will this requirement be met by the instructor?</b>
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses,	<b>Weekly writing assignments. Students will complete 1-2 pages of writing weekly, and the instructor will provide written and oral feedback. Instructor will provide workshops for student writing, giving detailed in-class feedback.</b>
Assessment of student learning will take a multitude of forms, including writing assignments, exams, discussion, and creative projects and performances.	<b>Student writing assignments, oral and written workshop comments, discussion sessions, and presentations. Instructor will provide relevant readings in contemporary literature that exemplify experimental methods and techniques in creative writing. Students will be required to complete written assignments, read and share their work aloud, respond in writing and orally to peer creative writing, and participate in discussions of reading assignments. Instructor will curate a selection of relevant and significant contemporary literary publications on the cutting edge of the creative writing discipline.</b>

## Salah Moukhlis

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**From:** Yvonne Meulemans  
**Sent:** Wednesday, February 26, 2014 10:56 AM  
**To:** Salah Moukhlis  
**Subject:** Re: LTWR 225 recertification

Hi Salah:

I have reviewed the forms and syllabus for LTWR 225 from the Library's perspective. Please consider this email my signature confirming my review and support.

Thanks,  
Yvonne

Yvonne Nalani Meulemans  
Information Literacy Program Coordinator  
Associate Librarian  
Kellogg Library 3422/760-750-4375

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**From:** Salah Moukhlis <[smoukhli@csusm.edu](mailto:smoukhli@csusm.edu)>  
**Date:** Wednesday, February 26, 2014 at 5:43 AM  
**To:** Yvonne Meulemans <[ymeulema@csusm.edu](mailto:ymeulema@csusm.edu)>  
**Subject:** LTWR 225 recertification

Hi Yvonne,

Please find attached the recertification form for LTWR 225 for your review. I believe an e-mail with your decision will be just fine.

Thanks!  
Salah

Salah M. Moukhlis, Ph.D.  
Professor and Chair  
Literature and Writing Studies Department  
California State University San Marcos  
San Marcos, CA, 92096-0001  
Office: Markstein Hall 126K  
Tel. 760-750-8081  
E-mail. [smoukhli@csusm.edu](mailto:smoukhli@csusm.edu)

## LTWR 225: INTRODUCTION TO CREATIVE WRITING

PROFESSOR: SANDRA DOLLER

CONTACT: CLASS-RELATED QUESTIONS: EMAIL WITHIN COUGAR COURSES/MOODLE

EMAIL: SDOLLER@CSUSM.EDU

OFFICE HOURS: TUESDAYS & THURSDAYS 12:00-2:00PM

\*MY OFFICE HOURS FILL UP, SO PLEASE MAKE AN APPOINTMENT AHEAD OF TIME!

OFFICE LOCATION: 126-J MARKSTEIN HALL

OFFICE PHONE: 760.750.8569

### REQUIRED TEXT:

- *THE WRITING EXPERIMENT: STRATEGIES FOR INNOVATIVE CREATIVE WRITING*, HAZEL SMITH (ALLEN & UNWIN, PUB.), ISBN: 1741140153

\*YOU *MUST* PURCHASE THIS TEXT ASAP.

ALL COURSE BOOKS CAN BE FOUND IN THE CSUSM BOOKSTORE, AND AT THE DISCOUNT STORE IN THE SAN MARCOS RALPH'S SHOPPING CENTER.

THIS BOOK IS ALSO READILY AVAILABLE ONLINE, OFTEN AT A BIG DISCOUNT, AT:

[HTTP://WWW.POWELLS.COM/](http://www.powells.com/)

[HTTP://WWW.ABEBOOKS.COM/](http://www.abebooks.com/)

[HTTP://WWW.ALIBRIS.COM/](http://www.alibris.com/)

[HTTP://WWW.AMAZON.COM/](http://www.amazon.com/)

- IN CASE OF EMERGENCY, THIS COURSE TEXT HAS BEEN PLACED ON RESERVE IN CSUSM'S KELLOGG LIBRARY (UNDER DOLLER LTWR 325-02) FOR *VERY BRIEF* CHECK-OUT.

### CATALOG DESCRIPTION:

Beginner's workshop for students interested in writing fiction, poetry, and drama. Students will engage in both creative and analytical writing.

### COURSE DESCRIPTION:

In a hands-on writing environment, we will begin in this course to explore & explode notions of creativity and creation. Using student writing as primary texts, and language as our paintbrush, we will work together to form a dynamic writing community. Keeping in mind that reading is essential to writing, we will also examine a wide range of published texts that inspire and provoke. In an effort to expand our own ideas of form and genre, we will

consider how these questions apply to literary formation (the making of creative writing) and personal/political expression.

Leaving behind preconceived notions of a stable “I,” and taking up poet Arthur Rimbaud’s dictum “I is an other,” students in this course will create works of verbal art through in-class and at-home exercises. Weekly workshops (where student work is read aloud and discussed) will be conducted in an environment of mutual respect, aesthetic tolerance, and intellectual curiosity—always mindful of the connection between writing, literature, and reception. With an eye toward process rather than product, students will work towards a portfolio of creative work serving as a final project. In addition to turning in several original pieces throughout the semester, students will also be required to attend and respond to one public literary reading event. ☒☒

### COURSE OVERVIEW:

With language as our tool—much as a painter makes use of paint—we will craft works of verbal art in this creative writing workshop.

By experimenting with fundamental writing techniques and surveying some of the modes of contemporary literary writers, we will explore the ways that technique, genre, experiment, and form can generate fresh insights and impulses.

- Students will submit both rough and final drafts of several short writing assignments.
- Students will submit one longer final project of revised creative work.
- Writing assignments will be read aloud and critiqued both orally and in writing by each student during workshops.
- Students will respond orally and in writing to assigned readings.
- Attendance at and response to one public literary event outside of class is mandatory.

### STUDENT LEARNING OUTCOMES:

Students will develop basic skills in the writing of original literary work, using a range of appropriate techniques. They will also demonstrate critical understanding of contemporary imaginative writing.

### GENERAL EDUCATION LEARNING OUTCOMES:



C1.1 Students will describe the ways in which art informs us of issues of diversity (such as race, class and gender) in a global, national or local context.

C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present.

C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples.

C1.4: Students will use appropriate vocabulary to describe and analyze works of artistic expression within the historical context in which the work was created.

C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities.

C1.6: Use relevant research methods to analyze and interpret works in the arts and humanities

C1.7: Students will create works of art that demonstrate facility with the key techniques of the art form in question. These courses will be taught face-to-face, rather than online.

C2.1: Analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.

C2.2: Explore how humanistic traditions, disciplines, and methods inform our understanding of the social world, fostering critical evaluation of social, political, economic and environmental influences on human life.

C2.3: Apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.

C2.4: Articulate how theoretical approaches come to play in the creation and analysis of works in the humanities.

C2.5: Use accepted research methods to analyze and interpret cultural formations, ranging from works in the humanities, to historical processes of development and change.

C2.6: Students will sharpen their understanding of concepts and methods of criticism by creating works that demonstrate facility with the artistic or literary techniques in question

Students will communicate effectively in writing to various audiences.

Students will think critically and analytically about an issue, idea or problem.

Students will find, evaluate and use information appropriate to the course and discipline.

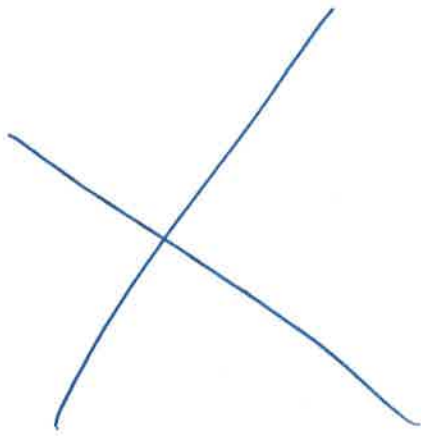
#### GE PROGRAMMATIC GOALS/LEAP:

LEAP 2: Intellectual and Practical Skills

LEAP 4: Integrative Learning

#### CSUSM PROGRAMMATIC GOALS:

CSUSM 1: Exposure to and critical thinking about issues of diversity.



## WHAT DO YOU MEAN BY “WORKSHOP”?

Artists of all sorts often speak of “workshop” when we prepare our creative work for public reception. “Workshop” (yes, think: elves!) is, as it sounds, an intensive, hands-on encounter with work in its formative stage.

At its best, workshop can provide us with a shared vocabulary with which to probe deeply into our peers’ creative efforts and discuss differences of opinion, all in an environment of mutual respect. This sort of collective work has the added benefit of building artistic community, where we find readers for our own creative works and become inspired by the writing of our peers. At its worst, workshop can devolve into a place to vent our dislikes or “edits” without respectful consideration for the working artist, or can inspire us to react negatively to constructive critique. Together, we will create *a workshop at its best*, where each student feels comfortable discussing her or his artistic attempts with openness to suggestion and revision.

The professor, as workshop leader, occupies a different role than students in the workshop and, as such, may guide discussion along thematic lines, link ideas to some of the course readings, or make clear recommendations for the direction of the work. Suggestions of the professor should be taken seriously.

All participants—students and professor alike—in the workshop will behave in a manner respectful of each individual artist, without causing harm or offense.

## ACADEMIC HONESTY:

Any instance of academic dishonesty, including cheating, fabrication, plagiarism, or facilitating the dishonesty of others, will result in failure of the course, and may result in more serious disciplinary action, including expulsion from CSU.

You must explicitly acknowledge any borrowing of words or ideas from any source. Failure to do so constitutes plagiarism. Save all drafts and notes so that you can show that your work is your own. If you do not understand how to cite your sources, please ask me for help or go to the Writing Center. For more information, see [http://www.csusm.edu/writing\\_center](http://www.csusm.edu/writing_center)

If you are at all uncertain about what constitutes academic dishonesty, see the official policy at: [http://www.csusm.edu/student\\_affairs/Policies/academic\\_honesty.htm](http://www.csusm.edu/student_affairs/Policies/academic_honesty.htm)

## STUDENTS WITH DISABILITIES:

If you require accommodation for a disability, you must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services

(DSS). This office is located in Craven Hall 5205, and can be contacted by phone at (760) 750-4905, or TDD (760) 750-4909.

Students authorized by DSS to receive accommodations should meet with me in the first two weeks after class or during my office hours in order to ensure your confidentiality.

### CONFIDENTIALITY:

Federal and state laws protect the confidentiality of your educational records. Your grades will only be released directly to you. This includes all graded homework assignments.

### GRADING AND REQUIREMENTS:

You are required to complete all reading and writing assignments, including:

- in-class and at-home writing experiments and assignments
- written responses to other students' writing and oral participation in workshops
- written and oral discussion of reading assignments
- attendance at one literary reading event with a one-page (minimum) creatively written response (imitation of the author's style, or other response)
- a final project

All creative writing experiments and assignments, written reading responses, written responses for workshop, and literary event reports will be graded on a point scale of 1-10 (1 being the least credit, 10 being full credit). The longer final writing project will be graded A through F.

*Points breakdown of your final grade is as follows:*

All in-class and at-home writing experiments and assignments:	200 possible points
Participation in workshop (written and oral):	150 possible points
Discussion of reading assignments (written and oral):	150 possible points
Written responses to one literary reading event:	200 possible points
Final project:	300 possible points
Total possible points = 1000 points	

### DESCRIPTION OF GRADED ASSIGNMENTS:

- Writing assignments and experiments will be given in-class or posted in our Moodle classroom. You will turn in all written work in our Moodle classroom, AND bring one (1) typed, printed copy to class for me on the due date.
- Written workshop comments will be turned in online in Moodle AND you will bring one (1) printed-out copy to class for me on the due date. Oral workshop

comments (i.e. discussion in class) are also required.

- Required discussion of reading assignments will take place orally in class. Occasionally, written responses to reading assignments will also be required in class.
- Written responses to one literary reading event will be turned in online in Moodle and handed in to me in class within 2 weeks of the literary event.
- Final projects will consist of 7-10 pages of creative work that you have significantly revised and expanded throughout the semester. This may be a collection of shorter pieces, one longer piece, or a combination.

### GRADING RUBRIC:

A = Student has completed all assignments on time, attended all public events, worked collaboratively with classmates, shown thoughtful analysis in written responses papers and discussions, and completed all required and additional readings.

B = Student has completed most assignments on time, attended most public events, worked fairly collaboratively with classmates, shown some thoughtful analysis in written responses papers and discussions, and completed most required and additional readings.

C = Student has completed few assignments on time, attended few public events, worked minimally collaboratively with classmates, shown little thoughtful analysis in written responses papers and discussions, and completed few required and additional readings.

D = Student has not completed assignments on time, not attended public events, not worked collaboratively with classmates, not shown thoughtful analysis in written responses papers and discussions, and not completed required and additional readings.

F = Student has completed no assignments on time, attended no public events, worked disruptively or not worked at all with classmates, shown no thoughtful analysis in written responses papers and discussions, and completed no required and additional readings.

### POLICIES:

Late papers will *not* be accepted (without an acceptable, documented excuse).

Attendance is mandatory! This is a studio arts course, where much of our work is done in class. If you *must* miss class, please let me know beforehand. Students missing more than **three (3)** classes (without an acceptable, documented excuse) will have their final grade marked down ONE WHOLE letter grade for each class they miss beyond that limit.

Keep a folder of all your writing throughout the semester. I will be available for individual meetings to discuss your work, but we'll need to have your papers in front of us in order to have a productive conversation.

Email policy: All course-related emails will be sent within our Moodle classroom. The best way to discuss your work with me or to discuss your grade in the course is to make an appointment to see me during office hours, or make an appointment to meet with me at another time. In all fairness to each student, I cannot get into extended email discussions of your work or grades. For confidentiality reasons, I cannot discuss grades over email. If you have a question that might pertain to the class as a whole, please feel free to bring it into our in-class or online discussions, so that everyone might benefit from your insight or query.

### LITERARY READINGS & RESPONSES:

You *must* attend one literary reading event outside of class during the semester. I will announce literary events in the region in our Moodle and in class. The easiest (and most fun!) way to complete the event requirement is to attend our on-campus Community and World Literary Series (CWLS) and Creative Writing & Community Workshop series (CWCW), which usually run on select Thursday nights at 7 pm. (Please see the course calendar for exact dates!) If these CSUSM series conflict with your schedule, there are myriad other options at colleges, universities, and bookstores in the area such as San Diego State, UCSD, DG Wills & Warwick's Bookstore (both in La Jolla), and Agitprop in North Park; please inform me if you hear of other events so we can share the info with the class! The *San Diego Reader*, *City Beat*, and the *Union-Tribune* weekend edition regularly list readings in the area.

*\*\*\*Reading events that are not listed on our Moodle require professor's approval!*

For your event response, you will write a creative response to the event (one-page minimum). You may imitate the author's style, quote the author, include your impressions of the work, thoughts that occurred to you during the reading, issues in your own work, issues we've discussed in class, etc. This is *not* an analytical paper. Reading responses must be turned in (one copy to me in class, and posted in Moodle) within *2 weeks* of the event. The earlier you do this assignment, the more help it will be to your own creative writing. All reports are due no later than *December 5*, the last day of class.

LTWR 225 — CLASS SCHEDULE:

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Tuesday — August 27:

*Introductions*

Thursday — August 29:

*In-class writing & sharing*

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Tuesday — September 3:

**Reading due:** *Preface & Introduction (Smith)*

Thursday — September 5:

*Writing/Reading Day*

\*

Tuesday — September 10:

**Reading due:** *selections on Moodle*

Thursday — September 12:

**Writing due:** *Experiment #1*

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Tuesday — September 17:

**Reading due:** *Chapter 1: Playing with language, running with referents*  
**Workshop #1**

Thursday — September 19:

**Writing due:** *Experiment #2*  
**Workshop #2**

*Thursday September 19: CWLS Reading Event #1: Stephen Graham Jones @ 7pm*

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Tuesday — September 24:

**Reading due:** *selections on Moodle*  
**Workshop #3**

Thursday — September 26:

*Writing/Reading Day*

\*

Tuesday — October 1:

**Reading due:** *Chapter 2: Genre as a moveable feast*

Workshop #4

Thursday — October 3:

Writing due: *Experiment #3*

Workshop #5

\*

Tuesday — October 8:

Reading due: *selections on Moodle*

Workshop #6

Thursday — October 10:

Writing due: *Experiment #4*

Workshop #7

\*

Tuesday — October 15:

Reading due: *Chapter 3: Working out with structures*

*In-class writing & sharing*

Thursday — October 17:

Writing due: *Experiment #5*

*In-class writing & sharing*

Thursday October 17: CWLS Reading Event: #2: D. Seth Horton @ 7pm

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Tuesday — October 22:

Reading due: *selections on Moodle*

Workshop #8

Thursday — October 24:

Writing due: *Experiment #6*

Workshop #9

\*

Tuesday — October 29:

Reading due: *Chapter 4: Writing as recycling*

Workshop #10

Thursday — October 31:

*Writing/Reading Day*

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Tuesday — November 5:

Reading due: *Chapter 5: Narrative, narratology, power*



## Workshop #11

Thursday — November 7:

Writing due: *Experiment #7*

Workshop #12

Thursday November 7: CWLS Reading Event: #3: Jake Hinkson @ 7pm

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Tuesday — November 12:

Reading due: *selections on Moodle*

Workshop #13

Thursday — November 14:

Writing due: *Experiment #8*

Workshop #14

\*

Tuesday — November 19:

Reading due: *Chapter 6: Dialoguing*

*In-class writing & sharing*

Thursday — November 21:

Writing due: *Experiment #9*

Workshop #15

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Tuesday — November 26:

Reading due: *Conclusion: The Ongoing Editor (Smith)*

Writing due: *Experiment #10*

Thursday — November 28:

Thanksgiving! No Class

\*

Tuesday — December 3:

*Revisions & Workshops*

Thursday — December 5:

*Revisions & Workshops*

*Last day of class, ALL work is DUE!*